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EXHIBITION OF XVIII CENTURY FRENCH FURNITURE, TAPESTRIES, AND PAINTINGS

COMING EXHIBITIONS

JANUARY 6 ushers in an exhibition by the Chicago Chapter of the Wild Flower Preservation Society of America. This society, organized in 1913, was formed for the protection of the wild flowers in these environs, and by its propaganda it hopes to preserve the floral beauty of our country-side, our woods and prairies. In order to accomplish its declared objects of securing the better enforcement of the present laws governing the preservation and protection of native plants and of inducing further necessary legislation, it has been active in summoning to its aid the teachers and children of the public schools. Over ninety talks, made vivid by stereopticon pictures, have been given in the schools, the botany teachers in the high schools giving instruction in conservation both to their classes and to school assemblies. A special School Propagandist has delivered most of the talks in the grade schools, with the result that a

request came from the Board of Education for evening talks to be given in the civic centers. For the continuation of the already great interest aroused by its propaganda the society is depending largely upon the teachers, whose wholehearted coöperation has been easily enlisted. The subscription to the organization by twenty-six public schools has added thousands to the Junior Membership. The interest of the children has been stimulated further by the offer of three prizes of fifteen, ten, and five dollars—two for photographic portraits of growing wild flowers and one for the best essay on the preservation of our wild flowers. The fact that practically everyone in our communities has been made to see the tragedy of the destruction of trees and birds—so that numerous protective societies have been enabled to obtain stringent legislation against vandalism—inspires the Wild Flower Preservation Society to keep unremittently at its work of educating public sentiment to the point where it will no longer

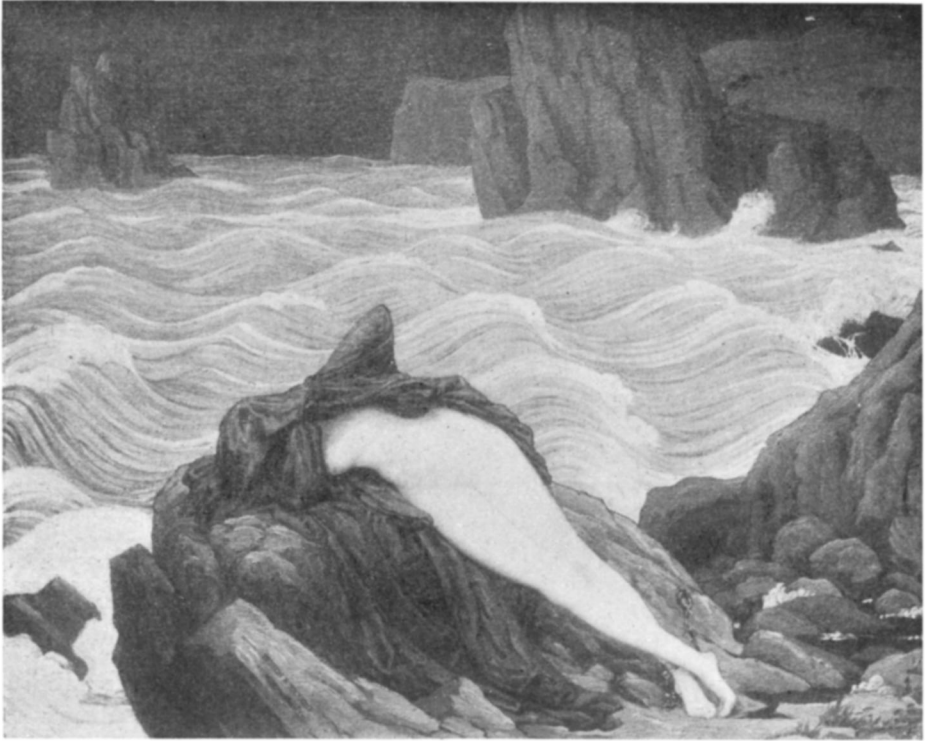
tolerate the destruction of wild flowers.

In either the first or second week in January the etchings by Rembrandt in the Clarence Buckingham collection will be hung in the Print Room. This rare collection of etchings comprises not a comprehensive number of states but a beautiful selection of Rembrandt's masterpieces of the acid and needle—portraits, landscapes, Biblical subjects, and the finest of the beggars. Particularly brilliant is the impression of the famous "Hundred Guilder Print," although to mention it exclusively is an injustice to the portrait of Jan Lutma, the "Rembrandt leaning on a stone sill," and the landscapes so rich in burr. It is planned to hold a memorial exhibition of prints by the late Helen Hyde in March. Further information will be given later.

The end of the month—the dates are January 29 to March 3, inclusive—brings the Twenty-fourth Annual Exhibition of Works by Artists of Chicago and Vicinity, one of the two regular annual exhibitions of paintings. In this exhibition the following prizes are offered: Two Mr. and Mrs. Frank G. Logan Medals, with prizes of five hundred dollars and two hundred dollars, respectively, for paintings executed by residents of Cook County, awarded under the direction of the Trustees of the Art Institute; the Edward B. Butler and the Mrs. Julius Rosenwald Purchase Funds of two hundred dollars each, awarded to paintings selected by the Art Committee of the Art Institute for presentation to Chicago Public Schools; the Joseph N. Eisendrath Prize of two hundred dollars for a work of art in any medium by an artist who has not ex-

hibited for more than five years; the Harry A. Frank Prize of one hundred and fifty dollars for a figure composition; the Clyde M. Carr Prize of one hundred dollars for a meritorious work in landscape in any medium; the Municipal Art League Prize of one hundred dollars for portraiture in any medium, the Mrs. William O. Thompson Prize of one hundred dollars for a landscape painting of Illinois, and the Mrs. John C. Shaffer Prize of one hundred dollars for an ideal conception in sculpture—all three awarded by the jury and three members of the Municipal Art League; the Silver Medal of the Chicago Society of Artists for the artist who presents the most artistic work in any medium or form. The jury is composed of the following twenty-six artists: Paul W. Bartlett, Karl A. Buehr, Edgar S. Cameron, Ethel L. Coe, Frank V. Dudley, Frederick F. Fursman, Lucie Hartrath, E. Martin Hennings, Wilson Irvine, C. Raymond Johnson, Alfred Juergens, Carl R. Krafft, Pauline Palmer, Frank C. Peyraud, Wellington J. Reynolds, H. Leon Roecker, Gordon Saint Clair, Flora I. Schonfeld, Eda Sterchi, Norman Tolson, and Walter Ufer, painters; Leonard Crunelle, Albin Polasek, Lorado Taft, Nellie V. Walker, and Emil R. Zettler, sculptors.

In February—dates to be announced in the next BULLETIN—a collection of etchings and sanguine drawings by Arthur W. Heintzelman will be shown. Mr. Heintzelman, Instructor in Fine Arts at the Rhode Island School of Design, is a young artist, not yet thirty, who has exhibited here in the Chicago Society of Etchers' exhibition. He studied at



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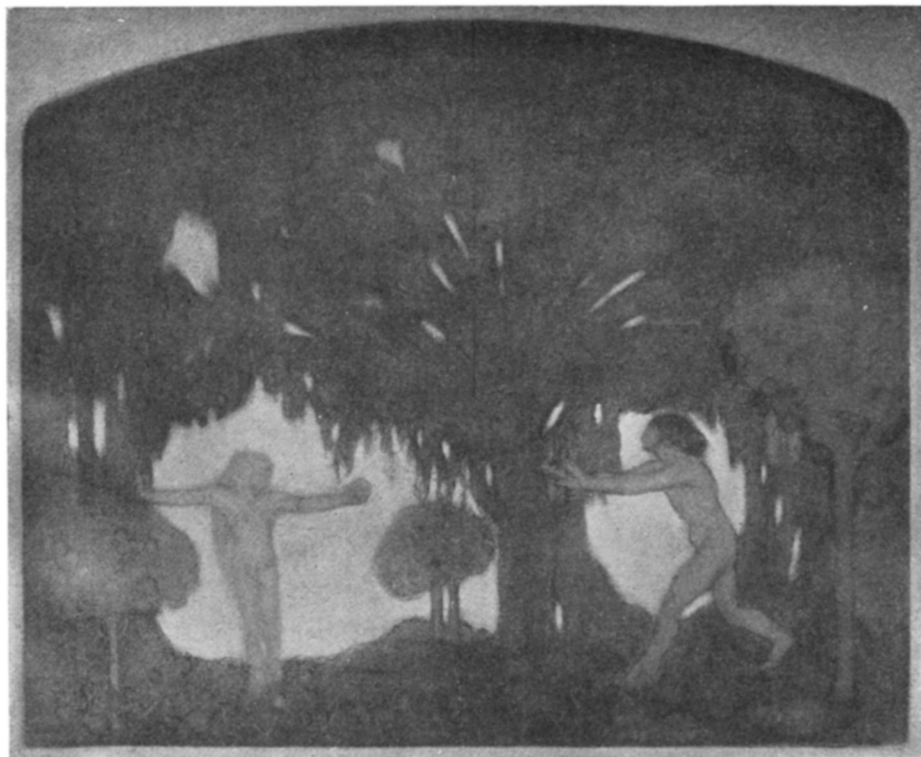
EXHIBITION OF PAINTINGS BY BRYSON BURROUGHS

the Rhode Island School of Design, where he was awarded the Alumni traveling scholarship, and then for two years he studied abroad. Later, for four years, he taught at the Detroit School of Design. He is an active member of the Chicago Society of Etchers and of the Brooklyn Society of Etchers, at whose annual exhibition this year he won the Barnett Prize. He is represented in public collections in New York, Washington, Providence, Detroit, and Chi-

cago. His etchings and drypoints, about forty-five in number, comprise portraits, figure studies, and landscapes. Another print exhibition planned for February is that of etchings of flowers by Katharine Cameron, the sister of the well-known Scottish etcher, David Young Cameron. Miss Cameron's education in painting and etching was obtained at the Glasgow School of Art and in Paris. She has exhibited in many places abroad—at various academies in England and

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SUMMER
EXHIBITION OF PAINTINGS BY ABEL PANN

Scotland, in Berlin, Munich, Venice, Turin, and other cities of the continent—but she is not yet a familiar exhibitor in this country. About thirty of her etchings will be shown. She prints from fifteen to thirty impressions only; so her work will never be common.

During the period March 9—April 1 there will be five exhibitions: a collection of “one-price” (one hundred dollar) pictures; paintings by Adam Emory Albright; works by the American Painters, Sculptors, and Engravers Society; paintings by John C. Johansen; and the tenth annual exhibition of etchings held by the Chicago Society of Etchers.

CURRENT EXHIBITIONS

ANNOUNCEMENT of Leon Gaspard’s exhibition of paintings arrived too late for mention in last month’s notes on December exhibitors. Mr. Gaspard was born in Russia, where he studied for many years before going to Paris to study at Julian’s. Since 1916 he has lived in the United States, painting and exhibiting in New York, Chicago, New Orleans, and other cities. Many of his pictures remain in collections in France—among them a triptych “The kirmesse; autumn,” which was bought by the French government. The